

EXT

EXT | Photo magazine #15

In This Issue:

Interview with
Claudio Edinger.

Guest Photographers:
Karen Eppinghaus,
Mateus Morbeck,
Míriam Ramalho
& Priscila Ribeiro.

Open Call – Selected Photographers:
Alonso Oliveros, Andréa Seligman,
Bruno Ribeiro, Caíque Fialho,
Felipe Iruatã, Isabella Koscheck,
Jorge Aguiar, Márcio Vasconcelos,
Negrosoousa & Thiago Campi.

Cover Photo by Priscila Ribeiro

ARCO books

EXT - Photo Magazine

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Contents

Articles

08 • **Claudio Edinger** - Interview

20 • **Folia de Reis** - Karen Eppinghaus

38 • **Colônia Z13** - Marco Antonio Perna

52 • **Realejo** - Mateus Morbeck

66 • **Cuba in The Raw** - Míriam Ramalho

82 • **A Territory of Hope** - Priscila Ribeiro

Open Call - Selected Photographers

102 • **Limbus** - Alonso Oliveros G. - Mexico

112 • **Vertigo** - Andréa Seligman

114 • **Olhos d'Água** - Bruno Ribeiro

116 • **Nego Fugido** - Caíque Fialho

128 • **Favela do Moinho** - Felipe Iruatã

144 • **Women Alive. Not One Less!** - Isabella Koscheck

154 • **Curb - Lives on The Road** - Jorge Aguiar

170 • **Wizards and Healers** - Márcio Vasconcelos

186 • **Hummus** - Negrosoousa

188 • **Infra** - Thiago Campi



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Editor's Letter

One of the things that gives me the greatest satisfaction with each issue of EXT is being able to keep renewing the magazine while preserving its essence. And when I talk about its essence, I'm of course talking about good photography—the kind of photography that can be beautiful one moment, striking the next, and that shows us culture, ancestry, or simply art.

As for renewal, anyone who has browsed through our magazine since the early issues will notice that it has been changing, and I hope it continues to change: its photographic styles, the types of photographers we feature, and so many other things. Changing, and returning to what came before when necessary.

The focus of this issue was our first open call, and I was very happy to receive so many submissions, although choosing the participants was quite a task. We asked photographers to submit documentary or photojournalistic series, as well as artistic series, with the use of AI-generated images prohibited. During the selection process, I came across some incredible documentary work portraying aspects of Brazilian culture that are unknown to most of the population. Needless to say, this became the focus of EXT 15.

Among the photographers featured, we have Karen Eppinghaus, who gives us a beautiful Rio de Janeiro perspective on Folia de Reis; longtime EXT contributor Míriam Ramalho, with her unique vision of Cuba; Mateus Morbeck, who brings us a beautiful artistic series; and, to close this section, our special guest Priscila Ribeiro, with her powerful, award-winning work, recognized by World Press 2026, whose prize-winning photograph simply had to appear on our cover.
But we also have the icing on the cake: our interview with Claudio Edinger, who, besides being one of Brazil's most important photographers, is an exceptionally warm and kind person.

Ahhh, I put some of my own photographs among the featured photographers again—feel free to just skip right past them... As for the photographers selected through the open call, I'll leave it to you to form your own opinions and share their work. I'm hardly an impartial judge when it comes to praising them.
I hope you enjoy it. Make the most of this issue.



Uma das coisas que mais me realiza a cada edição da EXT é conseguir renovar mantendo a essência. No caso da essência, é claro que estou falando da boa fotografia, a fotografia ora bonita, ora impactante, e que nos mostra cultura, ancestralidade ou simplesmente arte. Com relação à renovação, quem folhear nossa revista desde as primeiras edições nota que ela vem mudando, e espero que continue mudando, os estilos fotográficos, tipos de fotógrafos e tantas outras coisas. Mudando e retornando quando necessário.

O foco desta edição foi a primeira convocatória, e fiquei muito feliz ao receber tantas inscrições, embora tenha sido bem trabalhoso escolher os participantes. Foi solicitado aos fotógrafos séries fotodocumentais ou fotojornalísticas, mas também séries artísticas, sendo vedado o uso de imagens geradas por IA. Durante a seleção, me deparei com trabalhos documentais incríveis, que retratavam aspectos da cultura brasileira desconhecidos da maioria da população. Nem é necessário falar que esse se tornou o foco da EXT 15.

Dentre os fotógrafos convidados, temos Karen Eppinghaus, que nos traz uma bela visão carioca da Folia de Reis; a já colaboradora da EXT, Míriam Ramalho, com sua visão única de Cuba; Mateus Morbeck nos traz uma linda série artística; e, para fechar essa seção, temos nossa convidada especial, Priscila Ribeiro, com seu trabalho impactante e vencedor do World Press 2026, que não poderia deixar de ter sua foto premiada em nossa capa.
Mas temos a cereja do bolo, que é a entrevista com Claudio Edinger, que, além de ser um dos mais importantes fotógrafos do Brasil, é uma pessoa amabilíssima.
Ahhh, coloquei minhas fotos novamente entre os convidados; é só passar batido por elas...
Com relação aos selecionados na convocatória, eu deixo a vocês a tarefa de emitir opiniões e divulgar os trabalhos deles. Eu sou suspeito para elogiá-los.
Espero que curtam. Aproveitem essa edição.

Marco Antonio Perna (MAP)

Claudio Edinger

INTERVIEW

By Marco Antonio Perna

Claudio Edinger (Rio de Janeiro, 1952) is one of the most prominent photographers in Brazilian photography. He is the author of more than 20 books and the recipient of major international awards, including the Leica Medal of Excellence, the Ernst Haas Award, and the Higashikawa Award. He lived in New York for 20 years, where he worked for Time, Newsweek, Life, and The New York Times.

Claudio was in Rio de Janeiro for the launch of his book Machina Mundi Brasil, held in conjunction with an exhibition of his photographs on December 6, 2025, at 2 p.m., at Casa Proeza, located at 26 Rua do Ouvidor, in downtown Rio. The exhibition, titled Sonhos Cruzados, was presented together with his wife, photographer Betina Samaia, who shared the space with her own photographs. The photographs illustrating this article were taken with a cell phone.

We took advantage of his presence in Rio and invited him for an interview, which we present below.

EXT: At the beginning of your career, in 1976, you left for New York, where you lived for about 20 years. Could you tell us what motivated the move and, specifically, why New York rather than another city, such as Paris or London?

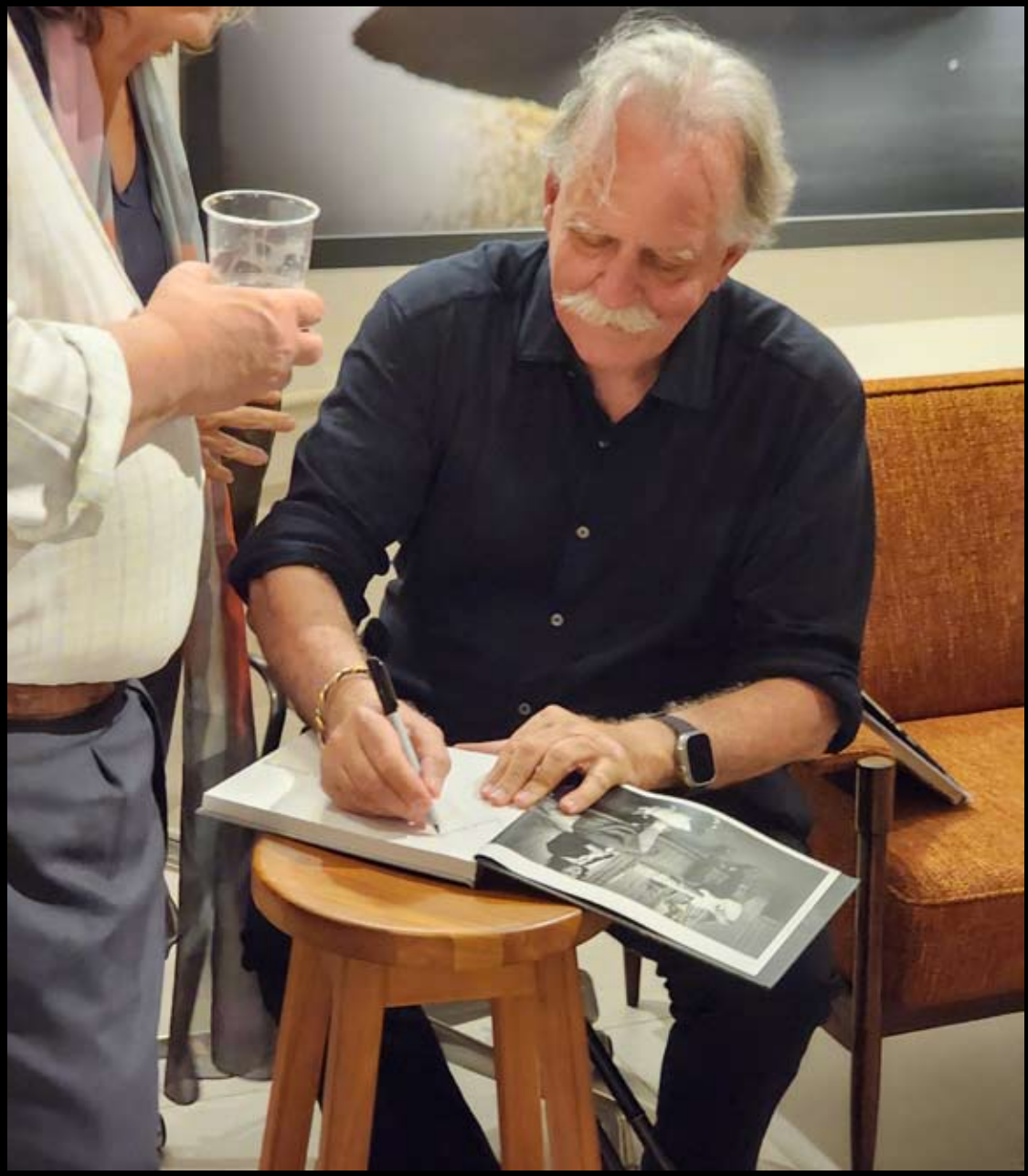
Claudio Edinger: I had just exhibited a project on the Martinelli Building in São Paulo, at MASP. I was 23 and living with my parents. I had saved up some money and thought: New York is the place for photography… I didn't have any formal training in our art form—I had a degree in Economics. "I'll go there," I thought. "I'll take my photographs to the International Center of Photography" (founded just two years earlier, in 1974), "and Life and Look magazines had also started publishing again…" I'll spend a year there and come back.

EXT: In the United States, you worked for several magazines and newspapers, such as Time, Newsweek, and The New York Times. How did your interest in personal projects develop at such a young age, leading, for example, to the award-winning books Chelsea Hotel and Venice Beach?

Claudio Edinger: I always wanted to make books. Photography overflows in books. When I arrived, I started photographing the Hasidic Jewish community. I was a hippie, long-haired, bearded… I had a lot in common with them. They lived in communities, which was one of the dreams

About:

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Claudio Edinger

Photos: ***Marco Antonio Perna***

we had, those of us in the counterculture. And now I've finally signed a contract to make a book of the photographs of the Jews of Brooklyn. After 50 years!! Then, from there, I ended up at the Chelsea Hotel, with no plans to make a book, but the Universe conspires in favor of artists. It was my first book—and then the editor wanted to do another one with me… I suggested Venice Beach, and that's how the train got on the tracks…

EXT: Your exhibition history around the world is extensive, and your projects lead to books and exhibitions. For you, what does each of these stages represent, and which one is essential to a project?

Claudio Edinger: An artist's career is a castle that you build brick by brick. Books are fundamental to me because I've always loved reading. Commercial success is a consequence. As I wrote above, the Universe always conspires in our favor. It's not easy, nor is it linear, but when you realize it, things keep moving forward. I'm currently working on my 29th book.

EXT: Of all the activities you undertake as a photographer, which one do you most enjoy?

Claudio Edinger: I like everything. I taught for many years—I still give workshops at photography festivals—and I always say that a photographer has to know at least ten things… Taking photographs is one of them. You have to be a good editor, an art director, you have to love studying. I made a book about the history of photography because

I studied so much and kept accumulating material. You have to be a good lawyer, a good public relations person—it's a combination of things…

EXT: Since the early 2000s, you have devoted yourself to selective focus. Could you tell us about the techniques you have used over the years? How do you see this photographic style shaping your vision during this period?

Claudio Edinger: I think I was looking for selective focus from the very beginning—a more intimate way, one that relates to the way we actually see, of capturing Time—we see everything with selective focus, and it becomes evident that all the ambiguity, the paradoxes of our lives, come from the way we see the world. I wanted to make that evident in my images. In the beginning, selective focus emerged when I started using a flash in Venice Beach, Cuba, and India. Then, in 2000, I bought a large-format camera, which makes it much easier to use selective focus in the images. It's nothing I invented—it emerged in the 19th century with Pictorialism. I'm just trying to deepen this research…

EXT: How important is it for a photographer to have books published?

Claudio Edinger: It's essential to delve deeply into research, and books serve that purpose. Photography is a piano… it seems very simple, but to play it well, it takes hours and hours and hours… Books deepen our vision, our intimacy with the world and with images. Every book we make is a milestone. Today, I look at the books I've made, I notice the mistakes, I try to correct them, and I keep producing.

EXT: Do you have any new books coming out?

Claudio Edinger: I have three books planned for the next two years: a second edition of Venice Beach; the book about the Jews of Brooklyn; and a new book about Piauí, a spectacular place in Brazil that is still very little explored. I want to change that, to bring development there.

EXT: Which of your books do you see as most reflective of your story?

Claudio Edinger: Chi, you're asking a mother which is her favorite child… But let's get to it. Chelsea, my first one, the beginning of everything… Venice Beach, which helped me deepen my vision. Then Loucura, Carnaval, and Havana Vieja. Then the book about New York (Cityscapes) and my book of portraits (Portraits)… Then the trilogy with the 4×5 camera—Rio, São Paulo, and Sertão da Bahia. From there came the aerial images, the Machina Mundi series, which includes a book about the Quarantine, made with drones while maintaining social distancing… I also wrote a novel, Um Swami no Rio, and the book História da Fotografia Autoral e a Pintura Moderna. They are all fundamental to my life.





Claudio Edinger (Rio de Janeiro, 1952) é um dos fotógrafos de maior destaque da fotografia brasileira, autor de mais de 20 livros e vencedor de importantes prêmios internacionais, como o Leica Medal of Excellence, o Ernst Haas Award e o Higashikawa Award. Viveu 20 anos em Nova York, onde trabalhou para Time, Newsweek, Life e The New York Times.

Claudio esteve no Rio de Janeiro para o lançamento de seu livro Machina Mundi Brasil, realizado em conjunto com a exposição de suas fotografias, em 6 de dezembro de 2025, às 14h, na Casa Proeza, situada na Rua do Ouvidor, 26, no Centro. A exposição, intitulada Sonhos Cruzados, foi realizada em conjunto com sua esposa, a fotógrafa Betina Samaia, que dividiu o espaço com suas fotografias. As fotografias que ilustram este artigo foram feitas com telefone celular.

Aproveitamos sua presença no Rio e o convidamos para uma entrevista, que apresentamos a seguir.

EXT: No início de sua carreira, você, em 1976, partiu para Nova York, onde viveu por cerca de 20 anos. Poderia nos contar qual foi a motivação dessa mudança e, especificamente, por que Nova York e não outra cidade, como Paris ou Londres, por exemplo?

Claudio Edinger: Eu tinha acabado de expor em SP, no MASP, um trabalho sobre o Edifício Martinelli. Tinha 23 anos e morava com meus pais. Tinha economizado uma grana e pensei: Nova York (NY) é o lugar da fotografia… Não tinha um estudo formal na nossa arte (era formado em Economia). Vou pra lá, pensei, levo minhas fotos para o International Center of Photography (fundado dois anos antes, em 1974), e as revistas Life e Look também tinham voltado a funcionar… Passo um ano e volto.

EXT: Nos EUA, você trabalhou para diversas revistas e jornais, como Times, Newsweek e New York Times. Como surgiu seu interesse, ainda jovem, por projetos pessoais que geraram, por exemplo, os premiados livros Chelsea Hotel e Venice Beach?

Claudio Edinger: Eu sempre quis fazer livros. A fotografia transborda nos livros. Quando cheguei, comecei a fotografar a comunidade dos judeus hassídicos. Eu era hippie, cabeludo, barbudo… Tinha muito em comum com eles, que moravam em comunidades, que era um dos sonhos nossos, nós da contracultura. Agora acabei de finalmente assinar um contrato para fazer o livro das fotos dos judeus do Brooklyn. Depois de 50 anos!! Aí, de lá, fui parar no Chelsea Hotel, sem planos para fazer livro, mas o Universo conspira a favor dos artistas. Foi meu primeiro livro — aí o editor quis fazer outro comigo… Sugeri Venice Beach e assim o trem entrou nos trilhos…

EXT: Seu histórico de exposições pelo mundo é vasto, seus projetos geram livros e exposições. Para você, o que representa cada uma dessas etapas e qual é imprescindível em um projeto?

Claudio Edinger: A carreira de um artista é um castelo onde você vai construindo tijolo a tijolo. Livros são fundamentais para mim, que sempre adorei ler muito. A comercialização é consequência. Como escrevo acima, o universo sempre conspira a nosso favor. Não é nada fácil nem linear, mas, quando você percebe, a coisa segue andando. Estou trabalhando agora em meu 29º livro.

EXT: Dentre todas as atividades que você realiza como fotógrafo, qual você tem mais prazer em realizar?

Claudio Edinger: Gosto de tudo. Dei aula muitos anos (até hoje dou workshops em festivais de fotos) e sempre digo que o fotógrafo tem que saber dez coisas, pelo menos… Fotografar é uma delas. Tem que ser um bom editor, diretor de arte, tem que adorar estudar (fiz um livro sobre a história da fotografia, de tanto que eu estudei e fui acumulando material). Tem que ser um bom advogado, bom relações-públicas, é um conjunto de coisas…

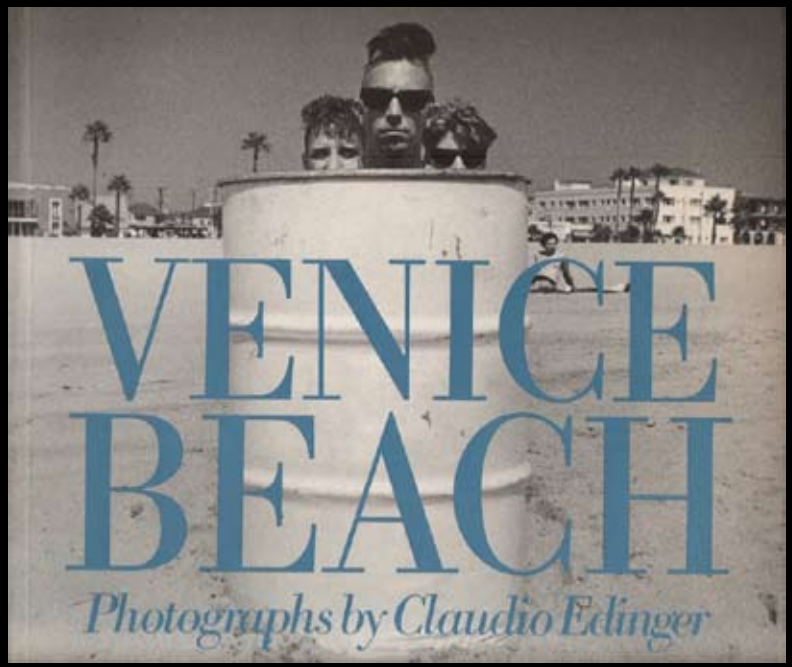
EXT: Desde o início dos anos 2000, você tem se dedicado ao foco seletivo. Poderia nos falar quais técnicas tem usado ao longo dos anos? Como você vê esse estilo fotográfico moldando seu olhar nesse período?

Claudio Edinger: Acho que desde o começo procurava o foco seletivo — uma maneira íntima, que se relaciona ao nosso olhar de verdade, de capturar o Tempo — vemos tudo com foco seletivo e fica evidente que toda a ambiguidade, os paradoxos de nossas vidas, vêm da maneira como enxergamos o mundo. Quis evidenciar isso em minhas imagens. No começo, o foco seletivo surgiu quando eu comecei a utilizar um flash em Venice Beach, em Cuba, na Índia. Aí, em 2000, comprei uma câmera de grande formato que facilita demais o uso de foco seletivo nas imagens. Não é nada que eu tenha inventado — surgiu no século 19 com o Pictorialismo. Só procuro aprofundar essa pesquisa…

EXT: Qual a importância para um fotógrafo ter livros lançados?

Claudio Edinger: É fundamental se aprofundar na pesquisa, e livros servem pra isso. A fotografia é um piano… parece bem simples, mas, para se tocar bem, são horas e horas e horas… Os livros aprofundam nosso olhar, nossa intimidade com o mundo e com as imagens. Cada livro que a gente faz é um marco. Hoje olho os livros que eu fiz,





percebo os erros, procuro corrigi-los e sigo produzindo.

EXT: Você tem algum novo livro para ser lançado?

Claudio Edinger: Tenho três livros para os próximos dois anos: a segunda edição de Venice Beach; o livro sobre os judeus do Brooklyn; e um livro novo sobre o Piauí, um lugar espetacular do Brasil, ainda muito pouco explorado. Quero mudar isso, levar desenvolvimento pra lá.

EXT: Quais dos seus livros que você enxerga como os que mais refletem sua história?

Claudio Edinger: Chi, tá perguntando pra mãe qual seu filho favorito… Mas vamos lá. O Chelsea, meu primeiro, o começo de tudo… Venice Beach, que serviu pra aprofundar meu olhar. Depois Loucura, Carnaval e Havana Vieja. Depois o livro sobre NY (Cityscapes) e meu livro de Retratos (Portraits)… Aí a trilogia com a câmera 4x5 — Rio, São Paulo e Sertão da Bahia. Daí surgem as imagens aéreas, a série Machina Mundi, que inclui um livro sobre a Quarentena, feito com drones, mantendo o distanciamento social… Escrevi um romance também, "Um Swami no Rio", e o livro "História da Fotografia Autoral e a Pintura Moderna". Todos são fundamentais na minha vida.


CASA PROEZA



Photos: ***Marco Antonio Perna***





Photos: ***Marco Antonio Perna***





Photos: ***Marco Antonio Perna***

Folia de Reis

Karen Eppinghaus - Brazil

A Centuries-Old Tradition That Continues to Reinvent Faith and Celebration in Rio de Janeiro

Folia de Reis, a tradition brought by Portuguese colonizers that celebrates the visit of the Three Wise Men to the infant Jesus, is one of the oldest and most vibrant expressions of Brazilian popular Catholicism. Over the centuries, it has spread to various regions of the country, incorporating indigenous, African, and rural influences, and taking on different names and forms depending on the historical and cultural contexts of each place that embraced it.

In the Southeast and Midwest, the "Companhias" and "Folias de Reis" are particularly strong in states such as Goiás, Espírito Santo, Rio de Janeiro, São Paulo, and, especially, Minas Gerais, which has the highest concentration of registered groups in the country. In the Northeast, however, celebrations linked to the cycle of the Three Kings take on their own distinct characteristics through the "Reisados"—spectacular theatrical performances found in states such as Bahia, Alagoas, Maranhão, Paraíba, Pernambuco, and Piauí, with the Cariri region of Ceará standing out in particular.

Traditionally, the festival takes place annually between Christmas and January 6, Three Kings' Day, which marks the end of the Christmas season. In Rio de Janeiro, however, this season usually extends until January 20, the feast day of Saint Sebastian, the city's patron saint.

Combining religious devotion, music, theater, dance, and community celebration, the Folias feature masters and assistant masters, standard-bearers and flag-bearers, revelers who play instruments and form the choir, and clowns (or bastiões)—masked characters who, through their dances, improvised verses, and playful antics, play a central role in the theatrical dimension of the Folia. Mysterious figures who move between the sacred and the profane, order and disorder, fear and protection, they embody one of the event's most complex symbolisms. Associated in many traditions with King Herod's soldiers, they represent both threat and redemption. And it is precisely in this ambiguity that much of the fascination they hold for the audience lies.

Considered sacred by the revelers, the banner represents the presence of the Holy Kings and is honored wherever it goes. During the processions (or journeys), the groups symbolically recreate the path taken by the Three Wise Men to Bethlehem, setting out in a procession through the streets to visit the homes of devotees, bring blessings, and strengthen community bonds. In return, they are always welcomed with great joy, hospitality, and offerings of food and money.

arks the end of the Christmas season. In Rio de Janeiro, however, this season usually extends until January 20, the feast day of Saint Sebastian, the city's patron saint.

The finale, on the other hand, is the grand closing celebration of the cycle, when the Folia celebrates the fulfillment of its mission and the festive nature of the event is on full display.

Although it remains very much alive today in inland cities and rural areas, the Folia de Reis has followed the population shifts that shaped the development of Brazil's major cities, finding fertile ground for the preservation of its memories and traditions in the outlying neighborhoods and communities of large urban centers, thereby taking on new forms of expression and continuity.

In the state of Rio de Janeiro, this vitality is evident. Present in both inland municipalities and the Metropolitan Region, the tradition has remained alive for several generations in neighborhoods of the Baixada Fluminense and the



Photos: ***Karen Eppinghaus***

Eastern Metropolitan Region, such as Duque de Caxias and São Gonçalo, and in communities of the state capital, such as Mangueira and Morro da Formiga, located in the northern zone, and Morro Dona Marta, in Botafogo, in the city's southern zone.
The Folia Reisado Flor do Oriente, founded in 1872 in Miracema, in the state's interior, was brought to Duque de Caxias in the 1940s and is considered one of the oldest folias in the state.

The Folia A Sagrada Família da Mangueira is also an example of resilience: founded by workers who left São João do Sapucaí, in Minas Gerais, to work at the former Cerâmica Brasileira factory, it was eventually disbanded but later revived by Mestre Hevalcy, who, ever since he was a child, would run away from home on January nights to join the revelers.
By the end of the 20th century, the Folias de Reis were present in a large number of Rio de Janeiro communities, highlighting how deeply rooted the tradition was in the city's working-class neighborhoods. However, over the years, the number of groups has dropped dramatically. The aging and passing of the old masters, the rise of religious groups that discourage participation in these events, violence, a lack of resources, and difficulties in generational renewal have all contributed to the weakening of many Folias. So much so that their existence in the city's urban spaces remains, even today, unknown to most of Rio's residents.
The survival of the Folia de Reis in communities is not easy. Yet the tradition endures. Some initiatives aimed at institutional recognition—such as public calls for proposals to support culture and the process by which IPHAN recognized the Folias de Reis Fluminenses as part of Brazil's intangible cultural heritage—have been helping to strengthen the groups and promote their traditional knowledge.

Another decisive factor is the Folias' own capacity for adaptation; while maintaining religiosity as the central pillar of a centuries-old tradition, they find ways to engage with the world experienced by new generations.
By incorporating new visual languages, aesthetic references, and forms of social interaction characteristic of urban peripheries, some Folias have gained strong appeal among younger generations. Children, teenagers, and young adults actively participate in the parades, performances, and preparations, ensuring the groups' ongoing renewal.
When the Folia returns from its journeys to the community, what is seen on the streets resembles something the Rio de Janeiro hills know well: a huge community celebration, marked by the presence of a crowd of young people, a strong beat, and a sense of collective belonging.
Anyone arriving without knowing what the Folia de Reis is might mistake it for just any party. But the older generation knows: there's a foundation to it. It has a history. It has a promise to fulfill. The devotion hasn't disappeared; it has simply found new ways to express itself.

The aesthetics of Folia are also changing. Clowns performing moves inspired by funk dance steps, drums decorated with lights for nighttime performances, illuminated costumes, and masks that reference pop culture have become part of the visual repertoire of some groups. All of this has been absorbed by the tradition, which has gained a foothold on social media—platforms increasingly used to expand its visibility, strengthen community ties, and attract new participants.
Amid drums, flags, masks, and singing, Folia continues to reaffirm its role as a space for faith, social interaction, and a sense of community belonging. Its endurance is not the result of stagnation, but of its ability to engage with each new era. In Rio de Janeiro, where tradition and reinvention go hand in hand, it is perhaps precisely this creative tension that continues to keep alive one of Brazil's oldest festivals.



Photos: ***Karen Eppinghaus***





Photos: ***Karen Eppinghaus***





Photos: ***Karen Eppinghaus***


EDUCAÇÃO É
ARMA MAIS
ERosa PARA
MUDAR O
MUNDO!
10



Photos: ***Karen Eppinghaus***





Photos: ***Karen Eppinghaus***





Photos: ***Karen Eppinghaus***


1979



Photos: ***Karen Eppinghaus***



Photos: ***Karen Eppinghaus***

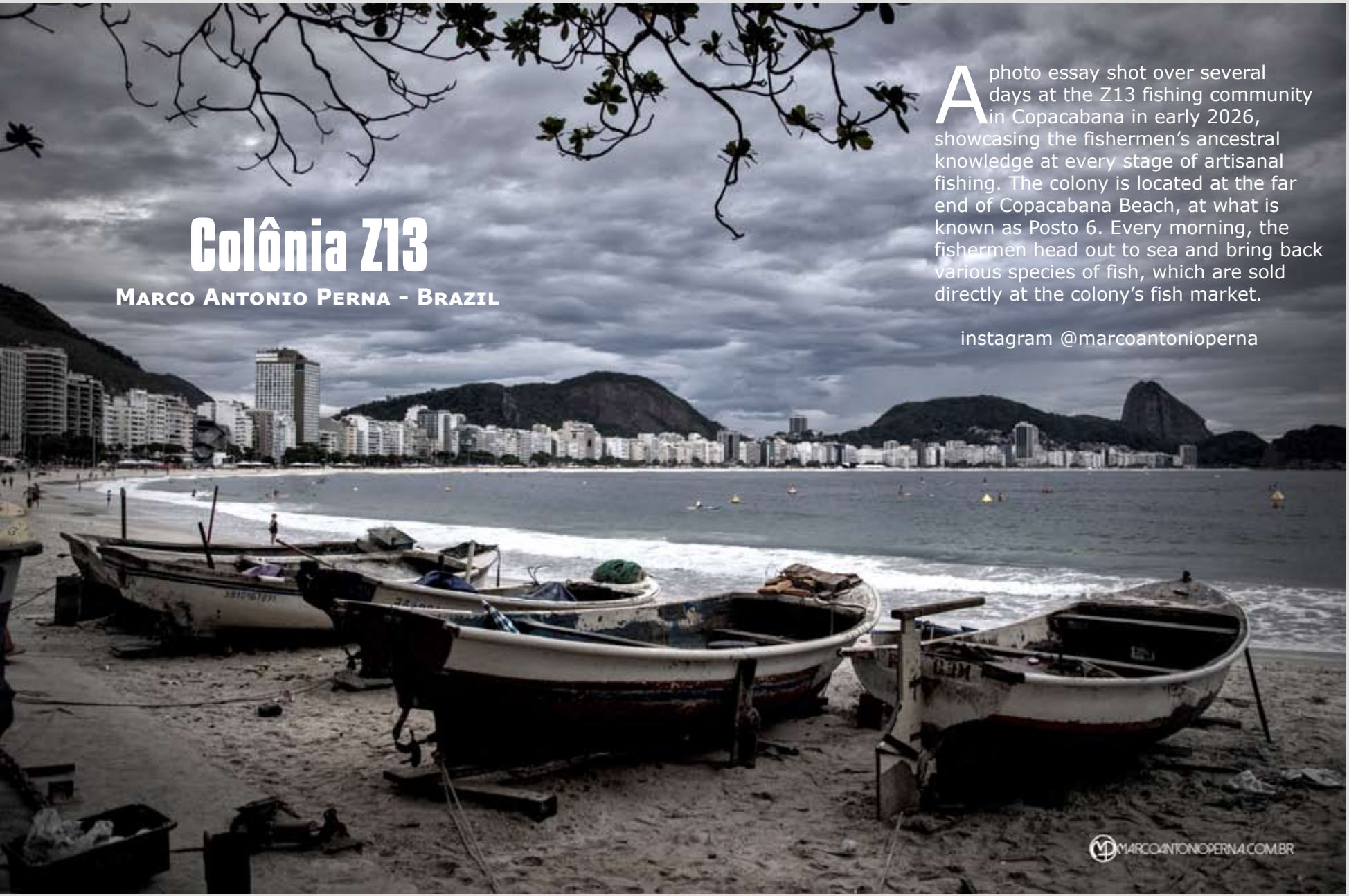
About:

Documentary photographer, media professional, lawyer, and cultural project manager.
More than 20 years ago, she began a deep immersion in Brazilian popular culture, traveling throughout the country's interior to meet folk artists, traditional communities, and learn about customs and traditions—an experience that profoundly shaped the way she views and understands the world.
It was a very natural progression that, when she began photographing, she turned her gaze toward this universe, exploring the popular expressions that pulse through the streets, markets, religious sites, drum circles, hillsides, and backyards across the country.
He draws inspiration from our diverse local identities, characters, and territories to express what he believes in: the affirmation of a plural, inventive, poetic, and ancestral Brazil; an existence marked by greater listening and empathy; and the construction of collective meanings of life that use joy, celebration, and faith to confront the world's disenchantment. Amid festivals, rituals, and traditional ways of being and living, she explores practices and knowledge that shape our collective memory and identity and serve as fundamental tools for transformation, healing, and building the future.

Her work also includes photographing events and performances that engage with this universe.
She contributes as a regular member to the projects Everyday Brasil and Mulheres Luz, which use photography to amplify the voices of minorities and democratize access to content produced by women in the visual arts.

She contributes as a core member to the Everyday Brasil and Mulheres Luz projects, which use photography to amplify the voices of minorities and democratize access to content produced by women photographers in Brazil.
In recent years, she has participated in various group exhibitions and contributed to publications in the fields of culture, politics, and human rights.
Among the awards she has received, one that stands out is the recent honorable mention in the "Miradas al Patrimonio Cultural Inmaterial" photography contest, organized by Crespial—the Regional Center for the Safeguarding of the Intangible Cultural Heritage of Latin America—an agency affiliated with UNESCO.

instagram: @eppinghaus_foto



Colônia Z13

Marco Antonio Perna - Brazil

A photo essay shot over several days at the Z13 fishing community in Copacabana in early 2026, showcasing the fishermen's ancestral knowledge at every stage of artisanal fishing. The colony is located at the far end of Copacabana Beach, at what is known as Posto 6. Every morning, the fishermen head out to sea and bring back various species of fish, which are sold directly at the colony's fish market.

instagram @marcoantonioperna



Photos: ***Marco Antonio Perna***


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Photos: ***Marco Antonio Perna***


MARCOANTONIOPERNA.COM.BR



Photos: ***Marco Antonio Perna***





Photos: ***Marco Antonio Perna***


MARCOANTONIOPERNA.COM.BR



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Photos: ***Marco Antonio Perna***


MARCOANTONIOPERNA.COM.BR



Photos: ***Marco Antonio Perna***

Realejo

Mateus Morbeck - Brazil

The 2021 series "Realejo" consists of superimposing photographs of Portuguese colonial tiles onto contemporary everyday photographs.
As George Orwell wrote, "Who controls the past controls the future; who controls the present controls the past." In a similar vein, this reflection is echoed by Ariella Azoulay when she states that, "photography is a technology of extraction" (...) "To explain photography based on the narrative of its promoters is like recording imperial violence in the terms of those who perpetrated it, declaring that they had discovered a 'new world.'"
Against this backdrop of relative and diverse times, permeated by questions of representation and representativeness, REALEJO challenges us to reflect on how much of the past exists in the present. Thus, as a reflection of human relationships, the work is created by superimposing photographs of contemporary daily life onto images of Portuguese colonial tile panels, establishing a dialogue between the ephemeral and the enduring, between the past and the present.
Through the act of excavating — almost like an archaeological process, anchored in traces of the past within the present — REALEJO goes beyond visual representation, inviting viewers to immerse themselves in a multiplicity of layers, times, and meanings.
Just as time unfolds into a complex web of nonlinear yet interconnected events, REALEJO offers multiple possibilities for interpretation and understanding. It is an invitation to embrace diversity, question dominant narratives, and recognize the complexity of human experiences.

About:

Mateus Morbeck (Salvador, 1980) is a visual artist, architect, and urban planner. His research takes as its starting point situated events and their material traces to investigate environmental, economic, and technological networks that extend beyond the place where they emerge. In this process, he examines how images, materials, infrastructure, and power relations shape the ways we perceive and inhabit the world. His practice combines photography, digital art, objects, and installations through processes of collection, appropriation, displacement, superimposition, assembly, and transformation. Between data and waste, body and trace, landscape and monument, her works destabilize the status of the document and transform evidence into the stuff of experience. By confronting the accelerated temporality of production and consumption with the geological and ecological durations of matter, her work highlights the continuities and conflicts between natural, built, and digital environments. In these zones of contact, nothing is just one thing.
He holds a degree in Architecture and Urban Planning from UFBA (2006) and a specialization in Management and Practice of Cultural Heritage Conservation and Restoration from CECI/UFPE (2009). He participated in the "Travessias Poéticas" artist residency (2022) and has taken several continuing education courses throughout his career. He is the author of the book *Maré de Agosto* (2021), which won the Jorge Portugal Arts Award and received an honorable mention at PX3 – Prix de la Photographie in France. His works are part of the collections of the Fortaleza Museum of Photography, the Mediterraneum Collection in Italy, and the RARE Collection, as well as private collections.
In 2022, he held his first solo exhibition, *É tudo depois*, in Salvador. He has participated in numerous festivals, art shows, biennials, and exhibitions in Brazil and abroad. Highlights include: the Tiradentes Photography Festival; the Confluências de Artes International



Photos: ***Mateus Morbeck***



Festival in Paraguay; the 25th Vinhedo Visual Arts Salon; the 1st IBEU Gallery Visual Arts Salon; the 2nd Latin American Exhibition of Art and Environmental Education; the Manchester Science Festival, United Kingdom; the Porto Alegre International Photography Festival; the Rotterdam Photo Festival, Netherlands; 5th Sertão Biennial of Visual Arts; MED Photo Fest, Italy; the exhibition "A Place Where Everything Is Possible" at the Carlos Costa Pinto Museum; the exhibition "Letra [ ] Imagem" at the Goethe-Institut Bahia; the 38th Jacarezinho Fine Arts Salon; Diafragma International Photo Festival, Portugal; the 51st Luiz Sacilotto Contemporary Art Salon; FACTO 12 – Art, Science, and Technology Festival, part of the 5th BIENALSUR; the COP30 screening, part of the Foto Brasil Festival; and the exhibition "Floresta de Infinitos" at Casa das Histórias in Salvador.

instagram: @mateusmorbeck_art



Photos: ***Mateus Morbeck***





Photos: ***Mateus Morbeck***





Photos: ***Mateus Morbeck***





Photos: ***Mateus Morbeck***





Photos: ***Mateus Morbeck***





Photos: ***Mateus Morbeck***

Cuba in the Raw

Míriam Ramalho - Brasil

Facing the slaughtered animal—its fur shaved off, its skin exposed, its flesh torn apart…—the bleeding takes place in the eyes of those who experience the violence of deprivation. It takes place in the hearts of those who, passing by, bear witness to so many absences.

Cuban rural life survives on what's in the backyard. But there is an abundance of spirit and remnants of dreams that refuse to be crushed.

Urban life, on the other hand, endures the harsh hardships of scarcity. Day and night are spent waiting for electricity, a hearty meal, running water, and tourist festivities. It is a constant teetering on the edge of a future that stubbornly refuses to materialize.

The people continue to keep another revolution silent. There is urgency. There are many forms of hunger to overcome.

The world watches, sympathizes, but the fate of our brothers and sisters remains under the shadow of contemporary dystopias. How much longer?



Photos: ***Míriam Ramalho***

About:

Míriam Ramalho is from Rio de Janeiro and holds a degree in Fine Arts and Literature. She has been participating in photography expeditions since 2014, traveling throughout Brazil and around the world with renowned photographers. Vietnam, India, China, Benin, Togo, Guatemala, Ethiopia, Myanmar, Gabon, and Malawi are some of the countries she has photographed. Documentary and street photography are her main interests. She has participated in group exhibitions over the years and has won awards in various national and international competitions. She has four books published by Editora Origem: Benin (2020), Ethiopia (2022), Gabon (2024), Malawi: Dzaleka Refugee Camp (2025), Unplanned Encounters (2026) by Fotô, and A River of Desires (2026) by Piscina Pública.

instagram: @miriam__ramalho



Photos: ***Míriam Ramalho***







Photos: ***Míriam Ramalho***





Photos: ***Míriam Ramalho***





Photos: ***Míriam Ramalho***





Photos: ***Míriam Ramalho***





Photos: ***Míriam Ramalho***





Photos: ***Míriam Ramalho***

A Territory of Hope

Priscila Ribeiro - Brazil

Recent studies conducted in Brazil indicate that the housing shortage has fallen to approximately 5.7 million homes. However, about 16 million families still live in situations of housing vulnerability. In this context, thousands of people build their lives in abandoned buildings and vacant lots, transforming the lack of formal housing into spaces for living and survival in Brazil's major cities.

This documentary project follows urban squatter settlements in Brazil, documenting the daily lives of families who inhabit these spaces. Rather than focusing solely on the lack of housing, the project observes how life is reorganized within these territories, revealing forms of coexistence, adaptation, and resistance in the face of the housing crisis.

By bringing structural data closer to lived reality, the project seeks to humanize a social, economic, and urban issue, bringing to light a reality that is often overlooked. These stories shift the debate from statistics to everyday life, revealing how the housing crisis manifests itself in city life and how urban inequality permeates the daily lives of these families.

About:

Priscila Ribeiro is a Brazilian documentary photographer based in Curitiba who works in various regions of Brazil. A member of Women Photograph, she is a student in the VII Agency Photojournalism Program and the winner of the 2026 World Press Photo Contest in the Singles category for South America. She works as a freelance photographer for media outlets and is currently developing a long-term independent project on the housing crisis in Brazil.

Her work explores social issues that cut across bodies, territories, and histories, addressing themes such as inequality, housing, human rights, gender-based violence, and environmental justice. Through long-term engagement and close collaboration with the communities she photographs, her practice is grounded in attentive listening, sensitivity, and the trust she builds with the people she portrays.

Priscila's work reflects a deep commitment to empathy and social justice, highlighting stories of resistance, resilience, and belonging.

instagram: @priscilaribeiroft



Priscila Ribeiro - World Press Exhibition - Rio de Janeiro - 2026
photo: Marco Antonio Perna





Photos: ***Priscila Ribeiro***


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Exemplo D



Photos: ***Priscila Ribeiro***


#happymoment
MOTO FOREVER
MOTOR-ROAD



Photos: ***Priscila Ribeiro***





Photos: ***Priscila Ribeiro***





Photos: ***Priscila Ribeiro***





Photos: ***Priscila Ribeiro***


SPORT CLUB
INTERNACIONAL



Photos: ***Priscila Ribeiro***





Photos: ***Priscila Ribeiro***



About

Marco Antonio Perna is an IT professional and researcher with a master's degree, ballroom dancer and a lifelong photography lover.

He began his career as a photographer by documenting the II International Dance Meeting, in 1997, at the Gloria Hotel (Rio de Janeiro), when, besides photographing, he realized the need to document the events he was photographing, that was how photojournalism came into his life.

His vast experience as a photographer of ballroom dance and artistic modalities such as ethnic dances, jazz and ballet, among others, developed his photographic look and allowed the creation of the Female Sculptures book, and then Bailes Cariocas book.

www.marcoantonioperna.com.br

The Book:
http://www.marcoantonioperna.com.br/bailescariocas/

Open Call - Selected Photographers

Limbus

Alonso Oliveros G. - Mexico

There is a lost city between the Atlantic and Pacific Oceans called Limbus. It does not appear on maps, shipping routes, or official records. Some say it emerges only for those who have spent too long fleeing the world and seeking solitude; others believe the city silently calls out to the emotionally exhausted. Ships arrive by accident. No one remembers exactly how they got there.

At first glance, it looks like any other city: narrow streets, damp buildings, endless corridors, bright lights, facades weathered by saltpeter, and people passing through the same places. Everything seems normal, except for a persistent sense of slowness, as if time were moving just a few seconds behind reality.

Daily life unfolds within a loop of suspended existence. No one seems completely sad, but neither are they truly happy. The city induces a state of permanent emotional numbness. A silent fatigue that paralyzes any impulse to escape.

Very few know the truth. Limbus feeds on them. The city absorbs human emotions—melancholy, curiosity, sadness, loneliness—and transforms them into energy. An amber light emanates from the city and mesmerizes those who gaze upon it; when it shifts to a reddish hue, it is already too late to escape.

Note: The city is fictional. It is an exploration of documentary reality and fictional worldbuilding. The photographs were taken in Bogotá and Cartagena de Indias, Colombia. 2025–2026.

LIMBUS invites us to reflect on the contemporary city as an emotional structure capable of absorbing identity, memory, and desire. Through images that hover between documentary reality and fiction, the work explores urban alienation, psychological exhaustion, and the normalization of emotional confinement within invisible social systems.

The city appears as a living organism that slowly transforms its inhabitants, eroding their individuality until they are fully integrated into its atmosphere. The project uses architecture, spaces, atmospheres, bodies, light, shadow, color, and visual repetition as mechanisms to construct a liminal state where one experiences a sense of suspension, transition, and contemplative pause.

About:

Alonso Oliveros González is a mexican photographer, based in Mexico City. He has a background in photography, painting, advertising, acting and cinematography.
His audiovisual work has been recognized in several countries, categorizing him as a multidisciplinary artist.

Instagram: @alonsooliverosg



Photos: ***Alonso Oliveros G.***





Photos: ***Alonso Oliveros G.***





Photos: ***Alonso Oliveros G.***





Photos: ***Alonso Oliveros G.***


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Photos: ***Alonso Oliveros G.***

Vertigo

Andréa Seligman - Brazil

Between the visible and the intangible, images inhabit a transitional space, a fine line between presence and disappearance. The encounter between body and nature suggests an experience of continuous transformation, where identities become fluid and boundaries dissolve. The female figure and the dissolution of contours shift the focus from appearance to what is felt: states of vulnerability, introspection, desire, and belonging. The photographs invite reflection on identity not as something fixed, but as a constantly shifting presence, interwoven with memory, time, and the invisible forces that connect the body, the imagination, and the world.

About:

Visual artist, photographer, and architect, born in Porto Alegre (RS, Brazil). She creates original work that bridges artistic photography and contemporary aesthetics, exploring color, movement, and perception in compositions characterized by fluidity and sensitivity. She began her career in photography in 2018, photographing theater, and since 2020 has dedicated herself to researching and experimenting with portraiture as a form of expression. In 2022, her works were exhibited at the Carrousel du Louvre in Paris. She has participated in exhibitions in Brazil and abroad and has received awards and honors in national and international photography competitions.“,”The images explore the dissolution of the boundaries between the body and nature. Fluidity, movement, and blurring evoke states of transformation, memory, and belonging, creating a dreamlike atmosphere where presence and absence coexist.

instagram: @andrea.seligman





Photos: ***Andréa Seligman***

Olhos d'Água

Bruno Ribeiro - Brazil

Deveoped over the course of a decade, "Olhos d'Água" emerged from Bruno Ribeiro's immersion in the world of artisanal fishing. Straddling the line between documentation and poetic construction, the series explores the relationship between man, the sea, and the gestures that sustain a tradition passed down through generations.

Captured from the water's edge, the images shift the viewer's gaze to an unusual perspective, where silhouettes, reflections, and contrasts transform everyday scenes into compositions rich in symbolism. More than simply documenting an activity, the series invites reflection on belonging, resilience, and permanence.

Straddling the line between documentary and contemplation, *Olhos d'Água* constructs a visual narrative in which the sea ceases to be merely a backdrop and becomes a space of memory, identity, and collective experience.

About:

Born in Salvador, he will be 54 years old in 2026 and began his career at age 18. He entered the world of visual arts at an early age and soon specialized in advertising photography, becoming one of the leading professionals in the Bahia market. He currently works in fine art photography and the visual arts, creating sculptures and other forms of artistic expression. He has held solo exhibitions and had his work published in books; his work is consistently featured in various editions of art and design events in Brazil, as well as in art fairs and group exhibitions throughout Brazil, the U.S., and Colombia. In 2016, he was one of the artists selected to be included in the permanent collection of the Museu da Fotografia Baiana, the Pierre Verger space in Salvador, Bahia.

instagram: @brunoribeiro.art



Photos: ***Bruno Ribeiro***


@brunoribeiro.art

Nego Fugido

Caique Fialho - Brazil

This photo series documents the Nego Fugido events, a cultural celebration held every year in July in the Quilombo community of Acupe, in the Santo Amaro district of the Recôncavo Baiano. More than just a reenactment, Nego Fugido is a collective narrative that keeps alive the memory of enslaved Black people's struggle for freedom, transforming the community's streets into a space of resistance, ancestry, and belonging.

Throughout the procession, men, women, children, and the elderly take to the streets, bringing to life characters steeped in centuries of history. The photographs capture moments of tension, persecution, capture, and liberation, but they also reveal emotions, glances, and gestures that span generations. Nego Fugido possesses a surreal energy; it is not merely a simple demonstration—those who arrive in Acupe are swept up by this ancestral force. Each scene is a fragment of a memory constructed and preserved by the community itself.

The "negas"—the central figures of the procession—appear with their faces covered in a mixture of oil and charcoal, their tongues dyed red, and dressed in white. The hunter stands out for his skirts made of banana tree straw, his leather hat, his gourds, rattles, and the cigar that complete his costume. Alongside them appear the "capitão do mato" (slave hunter), the soldiers, the king, and the group's "madrinha" (godmother)—a figure responsible for leading moments of negotiation and conflict resolution, carrying a white flag as a symbol of peace.

Nego Fugido isn't just in the characters—it's in the songs that echo through the streets, in the sound of the atabaques, in the stories told by the elders, and in the strength of the community that has kept this tradition alive for over two hundred years. During the procession, songs like "Segura a Nega, Iaiá" accompany the performance. According to Mestre Galo, one of the event's main leaders, many of these songs preserve words and expressions from the Nagô language, keeping alive a cultural heritage passed down from generation to generation.

More than simply documenting a popular event, this series seeks to capture the relationship between memory, territory, and ancestry. The images reveal a people who continue to tell their own story and transform photography into a tool for preservation and resistance.



Photos: ***Caique Fialho***

About:

Photographer, researcher, and storyteller through images. His work stems from his encounters with the cultures, people, and landscapes of the Recôncavo Baiano, a region that runs through his research and artistic sensibility. He holds a bachelor's degree in Social Communication—Journalism from the Federal University of the Recôncavo da Bahia and is currently pursuing a master's degree in Cultures, Languages, and Territories at the same institution.

instagram: @caiquefialhoo





Photos: ***Caique Fialho***


Cajque Fialho



Photos: ***Caique Fialho***


Cyrique Fialho

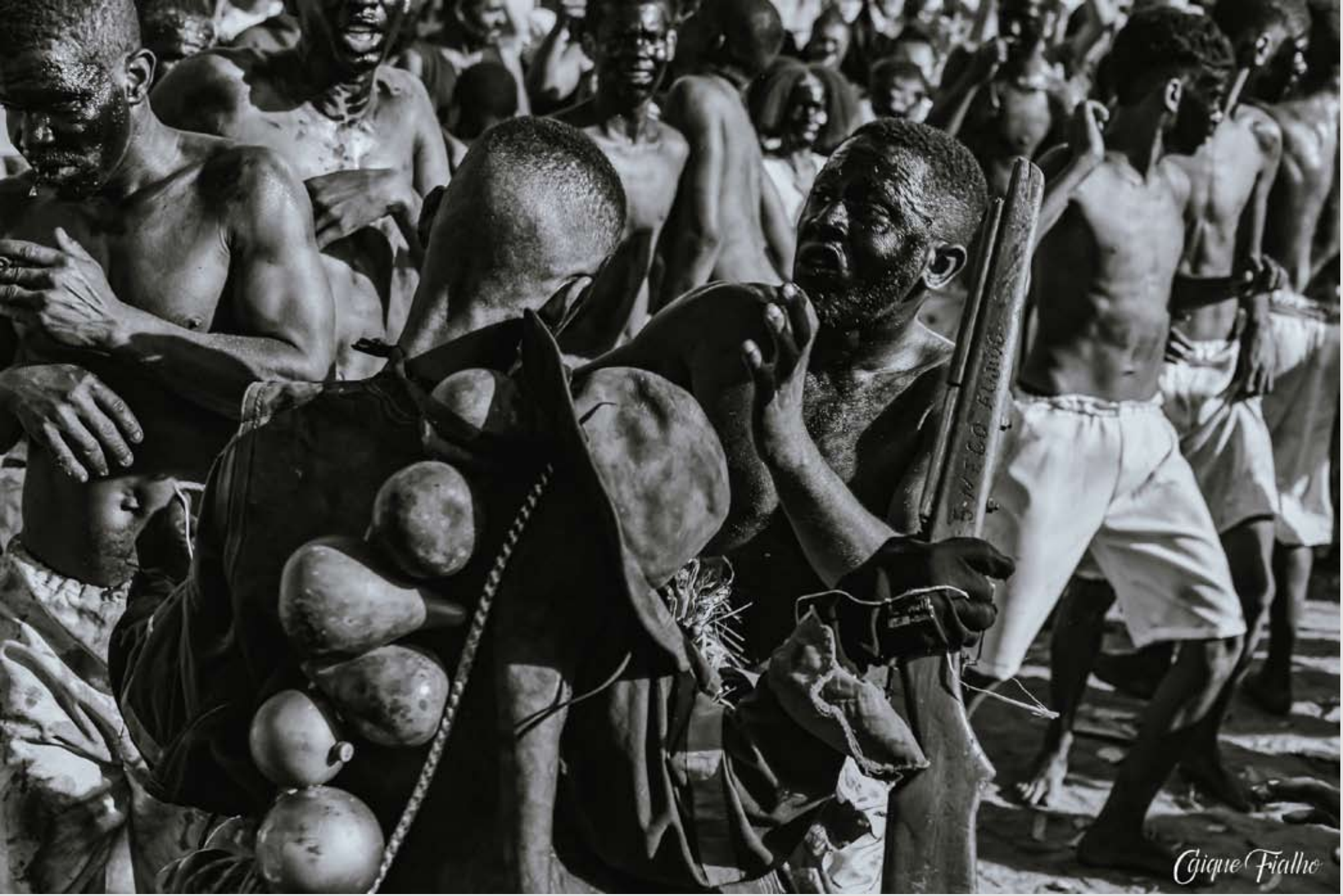


Photos: ***Caique Fialho***


Gigue Frally



Photos: ***Caique Fialho***


Cajque Fialho



Photos: ***Caique Fialho***

Favela do Moinho

Felipe Iruatã - Brazil

In 2025, Favela do Moinho—the last remaining community in downtown São Paulo—was the target of a violent crackdown by the state government, led by Tarcísio de Freitas. The action was part of an aggressive gentrification project aimed at "cleaning up" the downtown area to make way for the construction of the new state government headquarters. Cultural and harm-reduction programs aimed at users in Cracolândia were dismantled, and low-income housing was demolished.

As a resident of the neighborhood and a neighbor of Favela do Moinho for many months at the start of the operation, I was awakened by helicopters flying over the area as early as 5 a.m. Military-style operations took place in the favela to the point of intimidating and forcibly removing the residents of Moinho, as it was a strategic and well-located area in downtown São Paulo.

In April of that year, the community was surrounded by the Military Police's Riot Squad, with support from the Housing and Urban Development Company (CDHU). Many residents were coerced into accepting forced removals to distant outlying areas. After two months of violence, resistance, and psychological pressure, the federal government intervened and began negotiations with the state government, resulting in a fairer agreement for the families.

Today, in 2026, after the Favela do Moinho was almost completely demolished, 35 families still live amid the rubble and trash, waiting for the agreement to be finalized so they can move out. Those who remain are fighting for the government to turn its attention back to the community, ensuring that these residents have their dignity and rights protected after enduring so much violence.

About:

Felipe Iruatã is a Black photojournalist and documentary photographer from Salvador who is currently based in São Paulo. He began his professional career at the newspaper A Tarde in Salvador and has contributed to various national and international media outlets, covering social issues and stories from his hometown. His work has been published by news agencies such as Reuters, EFE, and The New Humanitarian, as well as national newspapers like O Globo, Estadão, and Folha de S.Paulo. He was a finalist in the Leica Street Photo competition, ranking among the creators of the 10 best street photographs in a global selection. He has also exhibited at the National Museum of the Republic, where his work was featured in the "Month of Photography" exhibition.

instagram: @felipe.iruata



Photos: ***Felipe Iruatã***


Felipe Iruatã



Photos: ***Felipe Iruatã***


Felipe Iruatã



Photos: ***Felipe Iruatã***


Felipe Iruatã



Photos: ***Felipe Iruatã***


FAVELA DO MOINHO
RESISTE
CONTRA O DESPEJO DA ÚLTIMA
FAVELA DO CENTRO DE SP
Felipe Iruatã



Photos: ***Felipe Iruatã***


Felipe Iruatã



Photos: ***Felipe Iruatã***


SANY
SANY
SY75C
Felipe Iruatã



Photos: ***Felipe Iruatã***


SANY
SY75C
Felipe Iruatã



Photos: ***Felipe Iruatã***

Women Alive. Not One Less!

Isabella Koscheck - Brazil

On December 7, 2026, the "Women Alive" Rally took place in Copacabana, Rio de Janeiro. It was a historic and significant gathering in support of women's rights.

Hundreds of people gathered in Copacabana and other Brazilian state capitals for the same cause: our rights, our families, our lives. The group Gigantes na Luta played a very important and necessary role during the demonstration. Through their performances, they gave voice to thousands of families and women who have suffered injustice. They successfully portrayed the pain, the anger, the burden, and all the feelings that sexism can cause.

May our cry be one of glory—no longer one of pain.

About:

I have been a visual artist and photographer since 2014, and a professional photographer since 2021. I specialize in fashion photography, but I am passionate about documenting culture and everyday life. I enjoy capturing the poetic moments that go unnoticed in our daily lives.

I have taken continuing education courses in cultural anthropology and historiography at PUC and UFRJ. I've participated in several projects, exhibitions, and competitions, and have even won a few. Projects such as Urbegrafia, iPhoto Chanel, the Brazilian Photography Cup, the Alliance Française Photo Prize, FotoDoc, A Casa foto/arte, Frente Festival, Vogue Square Gallery, the Niterói Postal Service Cultural Space, the Carioca Center for Photography, Mon Fest 2025, 1st place at INFOCO 2025, Elas Festival, the Bela European and Latin American Biennial of Contemporary Art, and most recently, I participated in the exhibition "Women and Work," currently on view at the MIRA Gallery in Porto, Portugal, among others.
For me, photography needs to be felt; it needs to make sense.

instagram: @isabella_koscheck



Photos: ***Isabella Koscheck***


5
MULHERES
VIVAS



Photos: ***Isabella Koscheck***


VIDAS DE
MULHERES
IMPORTAM
DIAS MELHORES VIRÃO



Photos: ***Isabella Koscheck***


83.114
MULHERES
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ADRIELLE
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17 anos. Assassinada
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cárcere por mais de 100 horas
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anos. Assassinada em
pelo goleiro Bruno, pai de
seu filho. Seu corpo nunca
foi encontrado.
DE NOS
MATAR



Photos: ***Isabella Koscheck***


MULHERES
VIVAS


MULHERES
VIVAS
NEM UMA
A MENOS



Photos: ***Isabella Koscheck***

Curb - Lives on The Road

Jorge Aguiar - Brazil

For three years, I traveled through streets, homes, dreams, and silences to document the lives of people who get around on wheels but carry the whole world on their shoulders.

In *Meio-Fio – Vidas nas Rodas*, the wheelchair is not the main subject. The subject is life. It is the love that embraces without needing words. It is the daily struggle within small homes, often overlooked by the government. It is the resilience of those who face physical and social barriers to live with dignity.

The photographs reveal what almost always goes unnoticed: affection, limitations, desires, exclusion, and achievements. They show that the greatest obstacle rarely lies in the wheelchair itself, but in the broken sidewalks, in prejudice, and in invisibility.
This work is an invitation to look beyond disability. To see people. Stories. Families. Dreams.

Because life doesn’t stop at the curb.

About:

A photographer and photojournalist with a 50-year career dedicated to documentary photography and the documentation of Brazilian social realities. At age 70, he has built a career marked by a sensitive eye, a close connection with the people he portrays, and a commitment to memory and human storytelling. Over the course of five decades of work, he has received national and international awards, establishing his work as a benchmark in photojournalism and cultural documentation. His body of work spans time through images, silences, and lived stories from the streets, the outskirts, and the realms of popular memory.

instagram: @jorgeaguiarfotografo2



Photos: ***Jorge Aguiar***


BRA



Photos: ***Jorge Aguiar***





Photos: ***Jorge Aguiar***


Entusiasmo Lealdade Desprendimento são Virtudes do



Photos: ***Jorge Aguiar***





Photos: ***Jorge Aguiar***





Photos: ***Jorge Aguiar***





Photos: ***Jorge Aguiar***





Photos: ***Jorge Aguiar***

Wizards and Healers

BANTU Magic: Between Africa, Cuba, and Maranhão

Márcio Vasconcelos - Brazil

As we unravel the African diaspora, it becomes clear that Latin America is, without a doubt, the epicenter of the extraordinary in the world. This realization emerges when we creatively explore centuries-old connections between Europe (Portugal), Africa (Congo and Angola), and Latin America (Brazil and Cuba).

"Bantu" is the name given to the peoples who lived in the southern equatorial region of Africa and began settling there in 3000 B.C.; they were one of the main groups subjected to slavery until the end of the 17th century. Religiosity is one of the defining characteristics of these societies, which believed in the constant interaction between two worlds: the visible (of human beings and the earth) and the invisible (of spirits and gods). And it is precisely through this focus on the sacred that this project recovers the shared imagination of an ancient Africa that has taken on new meaning in Cuba and Brazil.

While approximately 4 million Africans arrived in Brazil as slaves over a period of about 300 years, Cuba legally received about 600,000 by 1867. In Cuba, this project addressed the cultural and religious practices related to Palo Monte ("Regla Conga" or Cuban Brujería), whose origins trace back to slaves from the region now known as the Lower Congo. In Brazil, the focus was on the terreiros located in quilombos in the Western Lowlands of Maranhão, in the cities of Codó and Guimarães. In this case, the religions studied were Pajés de Negro, Terecô, and Tambor de Mina.

Overall Winner of the 2025 FotoDoc Portfolio Award

About:

An award-winning professional photographer. For more than twenty years, he has been dedicated to researching and documenting the popular and religious culture of people of African descent in Brazil, particularly in the state of Maranhão. His work combines photography with extensive anthropological and social research.

instagram: @marcio_vasconcelos_foto



Photos: ***Márcio Vasconcelos***





Photos: ***Márcio Vasconcelos***





Photos: ***Márcio Vasconcelos***





Photos: ***Márcio Vasconcelos***





Photos: ***Márcio Vasconcelos***





Photos: ***Márcio Vasconcelos***





Photos: ***Márcio Vasconcelos***





Photos: ***Márcio Vasconcelos***

Hummus

NEGROSOOUSA - Brazil

What happens when the earth itself is the oracle? In *Hummus*, shamanic humanoids present themselves as guardians of a realm that carries the ancestral memory of the earth in its roots. Each image is transformed into something extraordinary, serving as a call—for those who see and those who feel—to the bridge between the flesh and magic.

About:

Visual Artist and Artistic Director with experience in the visual arts, photography, curation, and artistic direction for national and international projects. He has participated in group and solo exhibitions in various cities across Brazil, as well as international collaborations. He specializes in original projects such as "Barracas," "Anjos Caídos," and "Reisado na Rua," with a strong presence at festivals, biennials, and specialized publications (Trama Magazine, Vida&Arte – O Povo). A speaker and a selected participant in contemporary art salons (e.g., Campo Mourão Contemporary Art Salon, Barueri Award), demonstrating recognition and relevance within the national art scene.

instagram: @NEGROSOOUSA





Photos: ***NEGROSOOUSA***

Infra

Thiago Campi - Brazil



Photos: ***Thiago Campi***

instagram: @thiagocampi

A photographer with a keen interest in the natural sciences, astronomy, and the environment. He is currently focused primarily on his personal project, *Luz Oculta*, in which he photographs the night sky in conservation areas in the state of São Paulo. Through his night landscape photography, he seeks to foster discussion about light pollution—a significant environmental issue that is still rarely discussed in Brazil.



About:

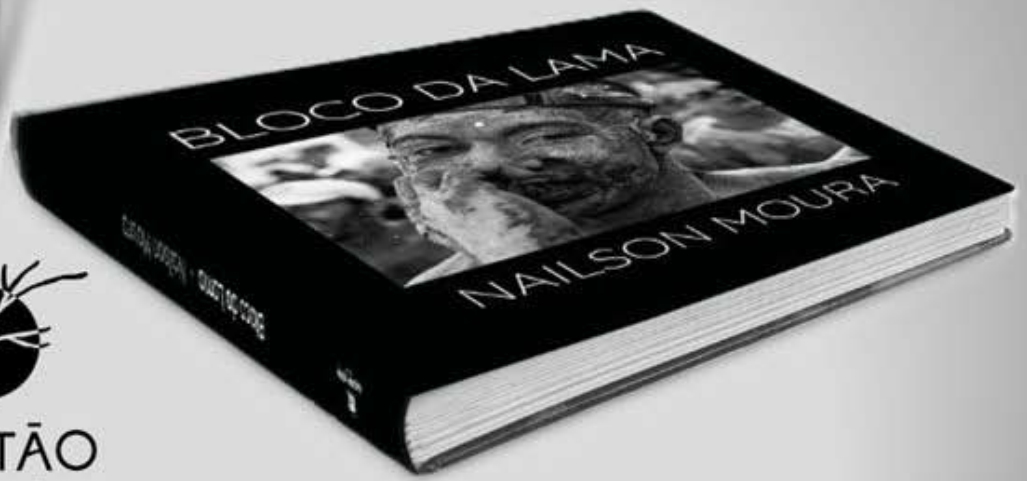
A civil engineer with a master's degree in geotechnical engineering, he has worked at the São Paulo State Environmental Company since 2006. He teaches courses in nature photography, landscape photography, and astrophotography, and organizes photography expeditions in Brazil and abroad.

He has been a member of the Bulb f/22 Photo Club since 2022.",”Seeing the invisible to relearn how to see what is essential. Through infrared photography, I have sought out landscapes with dreamlike and unsettling imagery, revealing a world hidden from the human eye. Blending science, light, and imagination, I have introduced a new aesthetic for reflection and reconnection with nature.

O NOVO LIVRO DO FOTÓGRAFO NAILSON MOURA



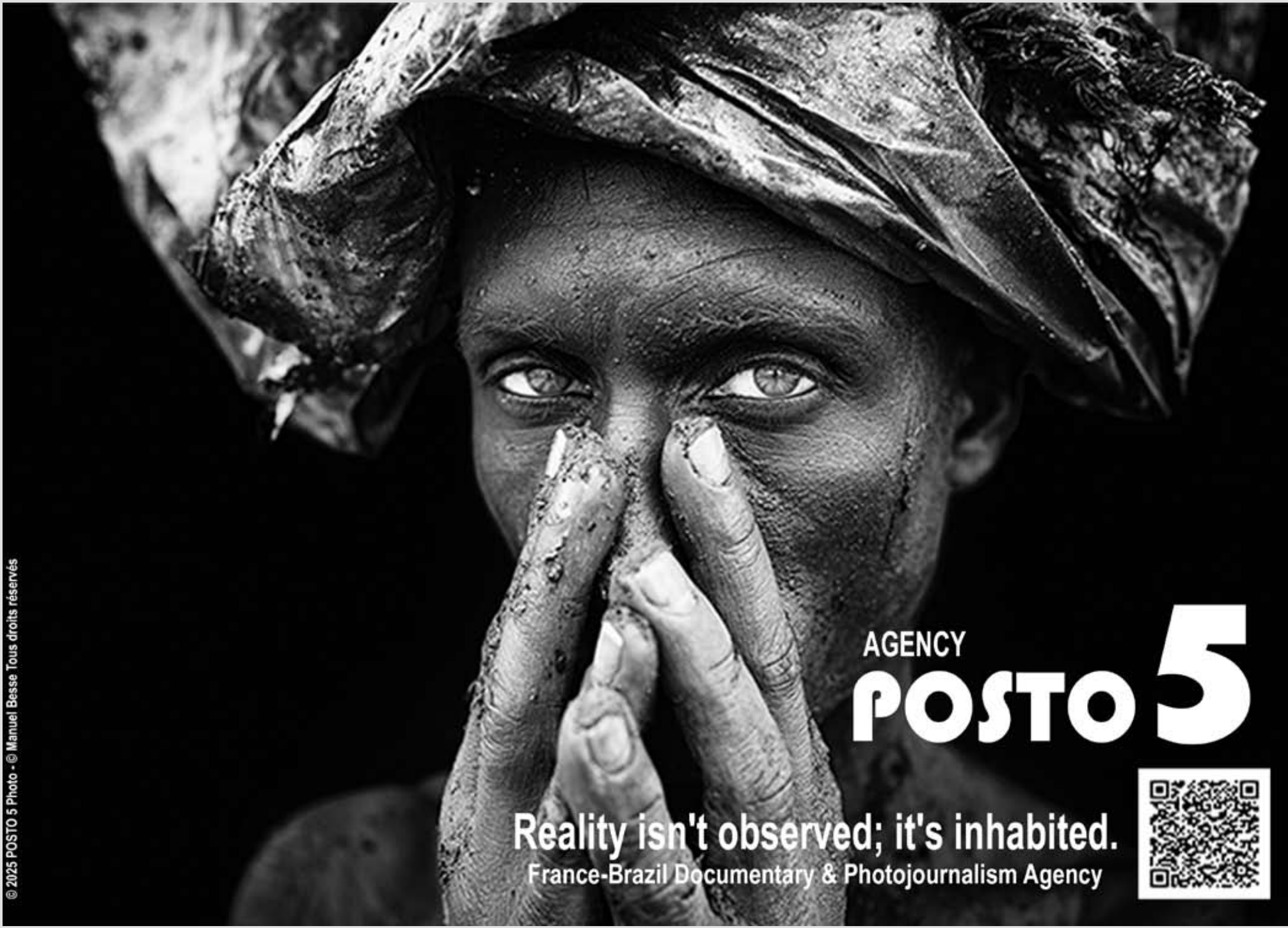
- Capa dura
- Impresso em papel Couchê fosco 210 g
- Tamanho 25 cm x 25 cm
- 80 fotos em preto e branco



SERTÃO
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Tipuana Art Gallery

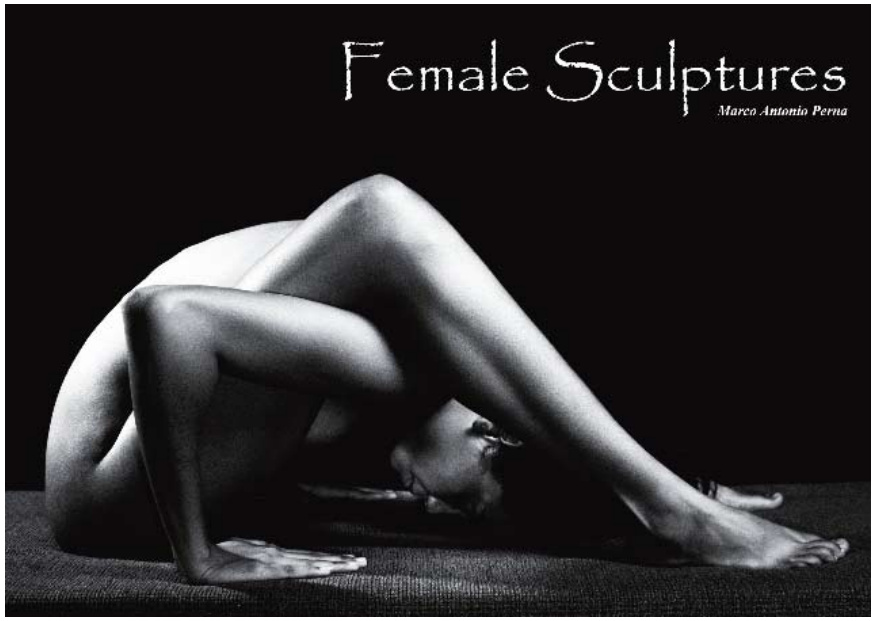
The Tipuana Art Gallery is an area immersed in nature and intended to exhibitions of the most diverse artistic manifestations and surrounded by Tipuanas trees where on the third floor we have Sunset Café, ideal place for a good chat and all fellow photographers are invited.



EXT photo magazine launch at Tipuana Art Gallery

A ***Galeria de Arte Tipuana***, inaugurada em 2019, é envolta em uma área imersa na natureza e destinada às mais diversas manifestações artísticas, sendo que no no terceiro andar temos o Sunset Café ideal para uma boa conversa onde todos os amigos fotógrafos estão convidados.

Maiores informações: www.ricardoqtrodrigues.com.br
extphotomagazine.com.br/tipuanaartgallery
Estrada da Embratel 3100 - Extrema - Minas Gerais - Brazil



The book *Female Sculptures* can be purchased by contacting:

http://www.marcoantonioperna.com.br/femalesculptures/

Female Sculptures book

In 2015, observing the work of various photographers around the world, Marco Antonio Perna began to study the style of photography on which female bodies take distinct forms through numerous types of lighting. Since he likes the Low Key style, he decided to take it on and set up his own project.

Right from the beginning, Marco noticed and considered the fact that the biotype of Brazilian women, especially in Rio de Janeiro, is very different from the biotype of models from the northern hemisphere. In addition, he was determined to go out of the ordinary and look for new ways of editing. The result of his project titled Female Sculptures can be seen in this book, where about 20 models were invited to participate.

The choice of photographs sought to value the heterogenous physical aspects and nature of Brazilian women. They are all women of standard figure and fitness. They are not particularly ballet dancers, athletes or contortionists. Tall, short, thin, not so thin, from 20 to 60 years old, trans, cis, with or without large bust, with wide hips or not. However, some of these features are somehow imperceptible in the photographic result, highlighting the beauty and harmonic movement of often acrobatic and thought provoking gestures and performances.

About

Marco Antonio Perna is an IT professional and researcher with a master's degree, ballroom dancer and a lifelong photography lover.

He began his career as a photographer by documenting the II International Dance Meeting, in 1997, at the Gloria Hotel (Rio de Janeiro), when, besides photographing, he realized the need to document the events he was photographing, that was how photojournalism came into his life.

His vast experience as a photographer of ballroom dance and artistic modalities such as ethnic dances, jazz and ballet, among others, developed his photographic look and allowed the creation of the Female Sculptures project, originating this book.

www.marcoantonioperna.com.br

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EXT | Photo magazine #15

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EXT | Photo magazine #15